1. **You may identify the stasis in the play but it isn’t necessarily at the beginning of the play. Where is it and who does it involve?**

David Henry Hwang is known for actively protesting a broadway play (Ms Siagon) for casting a white man in the role of an Asian character. However, he then unknowingly casts a white man in his own play, “Face Value”. The stasis is Hwang’s role in the community as an advocate for Asian American rights.  
  
**2.** **Ball points out that the intrusion sometimes occurs late in the dramatic action. What is the intrusion that breaks the stasis in Execution of Justice and how is it broken?**

The intrusion is the moment when Hwang casts Marcus as an Asian in his own play, “Face Value”. Hwang is seen as an advocate for Asian Americans, and so by casting a white man he changes the way the Asian American community sees and values him.

**3.** **Why do the events of the play take place at this particular time and place? In other words, what is the unique factor that is out of the ordinary that causes a turn of events to take place? Hint: what is the heart of the play? How does the title figure in this?**

This is the day that he casts a white man in an Asian role. The title plays into this by referencing Menstrel shows, plays where men would dress as African Americans by painting their faces black. By calling the play “Yellow Face” he is referencing the issue of race and cultural appropriation being represented in this play. The play is set between 1990-2005, I think that this is relevant because the 90’s and early 2000’s were still a time of racial tension- not that we don’t have that tension still today.  
  
**4. State the dramatic question that must be answered by the end of the play? (Ordinarily, the dramatic question shares a close connection with the intrusion.)**

The dramatic question is, how will Hwang save his reputation should the public find out that Marcus is white?  
  
**5. Use Hwang’s “character” to answer the questions concerning character. Ball says, a character is revealed by what he/she does, ie. The dramatic actions that are taken. Examine what these particular characters wants. The wants of a character often encounter obstacles that get in the way of achieving those wants. Ball says there are 4 kinds of obstacles that frustrate the wants of a character. They are: a. Me against myself, b. Me against another individual, c. Me against society (that is law, social norms, etc.) and, d. Me against fate, the universe, natural forces, God or the gods. In answering these questions be sure to point to the particular obstacles that demonstrate these obstacles facing each of the lawyers.**

Hwang wants to be a respected member of the Asian American community, but he puts that in jeopardy when he casts a white man in an Asian role- this is an example of “me against myself”. Marcus is the individual that creates further conflict for Hwang. He would like to erase his casting mistake by getting rid of Marcus, yet he can’t seem to shake him. Hwang’s societal obstacle falls within the issue of his place in the Asian American community. Should the truth come out about Marcus his standing in the community would fall and his reputation would be ruined.  
  
**6. The most important information in most plays takes place during theatrical moments. Identify the most theatrical moments in Yellow Face.**

I think the most theatrical moment was the moment when Marcus exposed himself as a white man, thus exposing Hwang’s mistake in casting him as Asian. Although, the dramatic moment could also be the moment when we find out that Marcus wasn’t a real person, he was just part of Hwang’s narrative in order to explore issues of race.